

MUSIC AND MUSICIANS

Master Henry Oberdorfer, a pupil of Miss Gracia Flanders, will give a pianoforte recital at the First Congregational church, Tuesday evening, January 14, at 8:15 o'clock. He will be assisted by Morris Andrews and Miss John Howard Payne, pupils of George Skelton, violinist. This programme will be given:

- 1 "Introduction and Wedding March" Mendelssohn-Hoffmann
- 2 "Allegretto" Schumann
- 3 "Träumerei" Schumann
- 4 "Rondo in G, op. 51, No. 2" Beethoven
- 5 "Romance" Schumann
- 6 "La Bella Capriccio" Hummel
- 7 (a) "Andante" Schumann
- (b) "The Bee" Schubert
- 8 (a) "Valse" Schumann
- (b) "Minuet" Schumann
- (c) "Cradle Song" Schumann
- (d) "Tarentelle" Schumann
- 9 (a) "Humoreske" Dvorak
- (b) "Country Dance" Novin

Master Henry Oberdorfer and Miss Flanders.

"To be acknowledged supreme in music the civilized world over, in New York or Paris or London, in Madrid or Vienna; San Francisco or Sydney; to be coupled with the immortal names of Chopin and Liszt; and last, some will think least, to have the nation pour millions at one's feet, that is the lot of Ignace Jan Paderewski," writes W. G. Fitzgerald in Success. "But it is not of that side of this world-famous celebrity I would speak; but rather of the great Pole's domestic life, of Paderewski, the territorial magnate, at beautiful Rozna in the Carpathians, covering the hills with vines for the support of the peasants; filling the streams with imported trout for the sake of his people. I prefer to picture the world's favorite dancing a mazurka with pretty children, or holding his tense nerves at the billiard table with Guillaume, his diplomat-valet, to whom he is indeed a hero. I treat of Paderewski, the farmer, nay, the pig breeder, inconspicuous though it may sound; of Paderewski, at his flower-covered Chateau Rozna, on Lake Lemna, striving vainly to grow the sweet American corn he loves; of the millionaire, whose benefactions never get into the papers; in fine, of the real man Paderewski, of whom the enthusiastic multitude knows nothing. Of this man it may be truly said that music is his life. At the piano he forgets the world. I think he would spend his life at the keyboard, wearing out his frail frame, were it not for his wife, Madam Helena, who was the widow of Gorksi, the Polish violinist. Her son acts as confidential private secretary to the maestro. Next to his passion for music comes his love for Poland and the Poles. His hero is Frederic Chopin. His ideal, a brilliant pianist, such as Chopin had at his rooms in the Chaussee d'Antin, where great Meyerbeer leaned on the piano, and Lamartine and Alfred de Musset drew inspiration from his poignant tones, while George Sand, from a sofa in the corner, made mental notes of the scene for her novels. Paderewski plans to erect a magnificent monument in Warsaw to Chopin's memory, and every cent of the cost will be defrayed by the fees that the maestro charges applicants for autographs. Paderewski takes many journeys to his magnificent Polish estate at Kosna, a long journey by way of Tyrol, Vienna and Carlowitz; but he is insured to days and nights in the train through his American tours. He usually takes with him a friend, like Hugo Gorlitz, who is also his agent, a

Pole, of course. With such a friend, Paderewski shows unexpected sides of his nature. He makes brilliant jokes in six languages; his powers of mimicry are nothing short of wonderful. Paderewski comes to Salt Lake, February 7, at the Tabernacle, under the local management of Cartensen & Anson Co. and W. S. Wallace.

Herbert Witherspoon, who comes soon to this city, under the local management of the University of Utah, at the First Congregational church, one evening, January 23, will undoubtedly forward the artistic administration of the local concert series, with a most interesting recital. This singer's power as an interpretative artist is something unique, for he has intelligence, musicianship, and the temperamental quality of emotion—three things to define and secure excellent results, and he also possesses a fourth power in the gift of programme-making that is highly commendable. No other American artist has received two engagements in London in the same season. Herbert Witherspoon undoubtedly reaches his highest attainment in German songs, although his programmes give a series



PADEREWSKI.
At the Tabernacle February 7.

ABOUT A FAMOUS PLAYHOUSE

All that glitters is not gold. This old maxim is never better exemplified than when one steps into a theater, not just after the play is ended, but the last scene is standing, but the morning after, when the theater has been put away and the big stage left barren.

The tinsel, the gold, the painted canvas, has been removed; part of it in the storeroom, part of it drawn up into the "scat" loft, where it hangs in ropes, looped around iron pins, hold it in place. The drop curtain has been hoisted out of sight, the asbestos one also removed, and you see nothing but bare walls, while the auditorium, wherein the night before sat a magnificently dressed audience, who applauded the players, is now covered with tarpaulin and it, like the stage, presents a barren view. Before the footlights, behind the scenes, are the one and the same. Verily, all that glitters is not gold.

Historic Theater.

And, speaking of theaters, Salt Lake has in the Salt Lake Theater, one of the few historic theatrical buildings in the country. It is one of three in the country that has stood as it was built originally. Few playhouses who pass the years ever think about the building itself. They know of no other than the supporting the floor upon which they are seated are of logs, with the bark still upon them, as they were hauled down from the mountains over forty-six years ago, when the building was erected, but it is a fact. These sills are almost like iron beams now; they have hardened with age, and they are pinned together with wooden pins, after having been dovetailed together. First, there were some nails used, or rather, spikes. These were forged out by hand from Utah iron and cost one dollar per pound, almost 20 cents each. The molding that runs around the dress circle is fastened on with horse shoe nails, that likewise cost a dollar a pound, and were home-made.

When Theater Was Opened.

The Salt Lake Theater was opened for the first time to the public on Saturday evening, March 8, 1862, almost forty-six years ago. The doors were opened at 6 o'clock, the performance began at 7 o'clock. Like all theatrical performances at that time two plays were given, a drama first, a farce second. On the opening night the bill was, first, the comic drama in three acts, "The Pride of the Market." The players were all Salt Lake. The cast was as follows:

- Marquis de Volance..... Mr. John T. Caine
Baron Trappard..... Mr. Henry Malben
Eugene..... Mr. R. H. Farber
Duchess..... Mr. D. McKenzie
Isidore Farine..... Mr. H. B. Clawson
Pereval..... Mr. S. H. Strone
Servant..... Mr. J. B. Kelly
Mademoiselle de Volance..... Mrs. M. G. Clawson
Morton..... Mrs. C. C. Cooke
Javotte..... Mrs. C. C. Cooke

After the play had been finished,

there was a comic song, "Robbing Around," by W. C. Dunbar. The evening's entertainment concluded with the popular farce, "State Secrets, or The Tailor of Tamworth," with characteristic music, composed and arranged expressly for the piece by Prof. C. J. Thomas. The cast included Messrs. H. E. Bowring, B. H. Parker, S. D. Strivie, W. H. Miles, P. Margetts, Mrs. Bowring and Miss Thomas. Of the players in both plays, there are still living John T. Caine, Phil Maynard, H. B. Clawson, D. McKenzie and Mrs. M. G. Clawson.

First Employees Still Living.

Thomas F. Manning, assistant stage carpenter on the opening night, still holds the position. Of the original orchestra, two are still living. The man who painted the first scenery, the first drop curtain, George M. Ottiger, is still living, and a resident of Salt Lake. What a story these old walls which include the theater could tell if they could talk! Down in the property rooms underneath the stage are some of the properties used when the playhouse opened. There is a chair there that was cut from a tree all in one piece; there is the first organ ever brought to Zion, a Mason & Hamlin instrument, and its tone is as good today as when it was carted overland across the plains. Covered with dust it is, but music is still in the old case.

Famous People on Stage.

Upon the stage of this famous old playhouse some of the greatest actors and actresses and singers of the world have appeared. It was upon this stage that Emma Abbott, the famous song bird, sang her last solo, and when she left the stage, it was to go to her deathbed, pneumonia having fastened its grip upon her while she sang.

Here Booth, and Barrett, and Salvini, and McCullough, and Bernhardt, and Goulden, and Fanny Davenport, and Robert Downing, and John Drew, and Euse Elyng, and William J. Florin, and Hackett, and Julia Dean Hayne, and Irving, and Louis James, and Janussek, and Joe Jefferson, and Kean, and Kemble, and Langtry, and Modjeska, and Adelaide Neilson, and Patti, and Roland Reed, and Ad Rehan, and Stuart Robson, and William H. Crane, and Maurice Barrymore, and Mrs. Scott Siddons, and Sothorn, and Don Thompson, and Marie Wainwright, and Xerxes, and Nordin, and Melba have all trod the boards of the Salt Lake Theater. Many others famous in the drama, the opera and the music world could be named, but it is not necessary.

Original Building Still Stands.

There have been additions made to the original theater building, but the original is still standing. To look at the old play bills, the programmes of the long ago in this playhouse, one learns—what? That "tickets are for sale at the box office of the theater

of modern French songs, a number of Russian melodies, and a most interesting group of modern songs by American composers. In fact, the Witherspoon programmes are known for their diversified build. To those who have not yet had the pleasure of hearing Witherspoon his coming will be a profound musical treat. But one recital will be given in this city.

C. D. Schettler is meeting regularly each week with the Mandolin and Guitar club in preparation for the coming concert to be held in the Salt Lake theater, about the middle of February. There will be about 100 players, including several soloists. The programme is a very novel one, and the club is making rapid progress. Mr. Schettler promises something unusual, at the same time very entertaining, at this event.

Henrich Conrad says out in expense account \$47,000 per week to produce grand opera; this exclusive of scenery, costumes, etc. Oscar Hammerstein's new Manhattan grand opera costs him \$42,500 per week, or \$50,000 a season.

Many names are being added to the list of subscribers to the coming spring musical festival. Mr. Graham is working hard these days in selling season tickets. The chorus is now meeting regularly each week on the works to be given at the festival. Professor Stephens is drilling the singers and promises one of the most artistic series of

concerts ever given in the Tabernacle. The following additional names have been added to the subscription list:

- | | |
|--------------------------|-----------------------|
| H. M. Dinwoody | Mrs. Flora E. Thorn |
| Col. T. G. Webber | Roy McDonough |
| Mrs. Abby Read | Miss Edith E. Johnson |
| H. M. Butler | R. C. Flaherty |
| W. E. Bailey | H. J. Mercer |
| Mrs. L. Chamberlain | Mr. Brund |
| M. M. Tuttle | John Held |
| R. P. Morris | J. R. Smith |
| Freeman Morningstar | W. W. McDonough |
| Carl Reynolds | Walter Romney |
| W. S. Waller | A. S. Wigen |
| Rosvest Eardly | J. C. Glasson |
| John Cannon | O. F. Hubbell |
| R. McKenzie | H. E. Graul |
| J. E. Jennings | Chas. W. Walker |
| J. T. Badger | Miss Helen Lail |
| G. T. Christensen | G. E. Atres |
| George Mulder | J. C. Cutler, Jr. |
| H. J. Christensen | Miss Helen Lail |
| A. Beck | F. S. Kinnerley |
| Z. S. Derrick | Geo. F. Bywater |
| A. J. Jensen | W. C. Price |
| U. S. Romney | C. E. Richmond |
| R. H. Lattimer | E. M. Fowler |
| John H. Burrows | G. H. Backman |
| A. W. Carlson | Miss Helen Lail |
| M. T. Edwards | Morris-Merrill Co. |
| C. M. Olob | E. H. Rogers |
| L. M. Lund | Philo Grace Pratt |
| C. D. Jennings | Philip H. Thompson |
| E. W. Gardner | Will G. Farrell |
| Callaway, Hook & Francis | Thos. R. Cutler |
| Miss F. E. Tallman | Ed. Rosenbaum |
| A. B. Pascoe | Miss C. Mink |
| Ed. L. Gray | R. S. Nelson |
| Fred Bennett | R. W. Daynes |
| H. J. Rivers | Francis D. Rutherford |
| T. H. Jones | Ed. Rosenbaum |
| Mrs. O. D. Banks | J. M. Whitaker |
| J. F. Olson | Mrs. E. H. Dotson |
| Arthur J. Sclander | D. J. Hesterman |
| A. L. Vincent | W. E. Kinnerley |
| Mrs. C. M. Vincent | Ernest A. Hoar |
| T. S. Butler | J. M. Hayes |
| R. C. Bidwell | P. C. Gemmill |
| H. Burdcomb | H. C. Smith |
| M. H. Knobel | George Bradley |
| A. E. Helley | C. D. Jennings |
| F. R. Sands | H. W. Crane |
| J. R. Thomsen | Mrs. I. S. Allen |
| C. H. Tuckett | Judge S. Allen |
| Alex. McWhirter | T. A. Horn, Jr. |
| P. J. Connelly | Dr. H. N. Mayo |
| L. A. Mithell | Dr. G. N. Stiehl |
| A. W. Lee | George Dent |
| F. H. Knickerbocker | Ed. Edmonds |
| W. S. Anderson | |

Teresa Tagliapietra Carreno, the gifted daughter of the famous pianist, is touring in Australia and New Zealand with her young husband, Signor Blois, the young English actor.

Mme. Gadski's mother died last Friday in Berlin. The soprano received a telegram just before a concert and was prostrated with grief.

A pathetic incident that will stand out prominently in Teresa Carreno's memory in connection with her present tour of this country was a little visit the distinguished pianist had with Edward MacDowell, whose passing has meant so great a bereavement to musical America. For some time now the unfortunate composer's mental condition has been such that he has been unable to recognize even his wife, but when Mme. Carreno entered the room and spoke to him a gleam of recognition brightened his eyes; he seemed to realize for a few minutes that the artist friend who was once his teacher was with him.

Musicians of New York are awaiting with the liveliest interest the coming of Mme. Tetrazzini, the new coloratura soprano, to begin her engagements at the Manhattan opera house. Her first appearance will be made week after next in "Traviata." Already every seat in the Manhattan opera house has been sold for this performance. But a short time ago Mme. Tetrazzini was unknown to the musical public, and she has been heard by Patil and Melba. Some competent critics even go so far as to place her above any other singer who has been heard by the present generation.

The new and dazzling star of the operatic stage is not quite 30 years old. She was born in "Africa," and she has practically been her own instructor. For six months she studied under Sig. Ceccherini. She made her debut in the small part of Ines in "Africa." In her native city of Florence, and she was paid \$100 a month. Later she went to Rome, and afterward to other years in South America. The next seven years were spent in Russia, where she met with great success. Her first big success in a leading part was as Violetta at Buenos Ayres. It was said that her performance was so realistic that a physician asked permission to examine her because he thought she was suffering from consumption. She is nervous and excitable before she appears on the stage, but after the first notes have been sung she throws herself into the part and forgets all but that. During her recent engagements at Covent Garden she was hailed as the greatest singer heard there in years. The plaudits of London have brought her a contract for the next three years at the Manhattan opera house. It was nip and tuck between the rival managers, Hammerstein and Conrad, as to who should secure the services of the new star. The manager of the Manhattan finally won out, but only after he had made an offer to the diva that hardly anyone could refuse. Mme. Tetrazzini will be paid \$1500 for each of her appearances at the Manhattan house this winter. During the second season, according to the terms of the contract, she will be paid \$2000 a night, and for the third season the pay will reach the enormous sum of \$2500 for each performance.

AUDITORIUM
RICHARDS STREET.

If you would be graceful, learn to roller skate. Ladies taught free at 10 sessions. Open 7 to 9 p.m., afternoons and evenings. Held's band.

Evenings, 25, 50 and 75 cents.
Matinees, 15 and 25 cents.

Grand Theatre
Direction Pelton & Smutzer.
C. W. Anderson, Res. Mgr.

FOUR NIGHTS, COMMENCING TONIGHT

MATINEE WEDNESDAY 2:30 P. M.

W. E. Nankeville's Picturesque Melodrama,

"Human Hearts"

(The play that won't wear out).

Three Nights Commencing Thursday, January 16, MATINEE SATURDAY, 2:30 P. M.

The Big Fun Show—An Everlasting Success,

"UNCLE JOSH PERKINS"

(See Uncle Josh at the County Fair, and the big parade of the Hay-Seed Band).

FREE! THIS BEAUTIFUL SIX-HOLE LAKESIDE RANGE Worth \$35 FREE!

Given Away

Every cash purchase of One Dollar, or with every Dollar paid on account, between January 10th and February 11th, 1908, includes you in this great benefit.

MONARCH HARDWARE CO.

27-29 W. THIRD SOUTH STREET.

Orpheum THEATRE

Advanced Vaudeville
ALL THIS WEEK!

Salt Lake's Comic Opera Queen,
VIOLA PRATT GILLETTE.
Assisted by
GEO. MACFARLANE,
In "A Little Musical Nonsense."

RAY L. ROYCE,
In a Monologue of Eccentric Character Sketches.

FLO ADLER,
Singer of Popular Songs.

TWO LORETTOS,
Eccentric Acrobats.

KATHLEEN DE VOIE,
The Dancing Monologist.

BURTON & BROOKS,
In a Comedy Sketch, "The Limit."

KINODROME
Motion Pictures.

ORPHEUM ORCHESTRA.

Every Evening (except Sunday),
\$15, 75c, 50c, 25c. Box Seat, \$1.00.

Matinees Daily (except Sunday and Monday), 2:15, 50c, 25c, 10c. Box Seat, 75c.

LEYSON TIME.

Phone 65 for the correct time.

SALT LAKE THEATRE
GEO. D. PETER, Manager.

ARE WE DOWNHEARTED? NO!
Monday and Tuesday Nights
January 13th and 14th
Charles Dillingham Presents

FRANK DANIELS!

In his latest Comic Opera Success,

THE TATTOOED MAN!

Music by Victor Herbert.

Book by Smith & Fowler.

Same superb production and company of 60 seen at the Criterion Theatre, New York, for 16 weeks.

PRICES 50c to \$2.

January 15—Matinee and Night

RETURN ENGAGEMENT OF THE GREAT

PRIMROSE

AND HIS MAGNIFICENT

MINSTRELS

Owing to the splendid success of this Dandy Song Show the management has arranged a return engagement for Wednesday matinee and night. New Songs, New Jokes and New Novelties will be presented on the return visit.

Salt Lake has seen none better for Fun and Melody.

Prices, 25c to \$1.50; 400 seats at \$1.00; matinee prices: Adults, 50c, any part of the house; children, 25c.

FRIDAY and SATURDAY, JANUARY 17, 18,

MATINEE SATURDAY.

With all the Pomp and Magnificence which characterized its Brilliant Success at the New York Theatre.

THE ROK COMPANY'S Spectacular Production of

THE LAND OF NOD

By ADAMS, HOUGH and HOWARD.

A MUSICAL EXTRAVAGANZA EMPLOYING

80 Comedians, Singers, Dancers

and an Amazing Array of Superb Costumes, Scenery and Electrical Effects.

A Presentation which has not been paralleled in the History of the Theatre in America.

IT IS THE CAP SHEAF OF MODERN ACHIEVEMENT IN STAGE WONDER.

It is a Veritable Festival of Brilliant Wit, Entrancing Melody, Intoxicating Torsioners and Chromatic Splendor.

Prices: 25c to \$1.50; Matinee, 25c to \$1.00. Advance sale opens Wednesday.

WORK.

Press Clippings Are Business Builders

We'll get you the clippings and show you how to use them.

Inter-Mountain Press Clipping Bureau,

232-233 Commercial Club Bldg.

Used Pianos

\$100.00 UP.

All in good condition.

Carstensen & Anson Co.

74 South Main Street.